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THE PORTRAIT ETCHINGS OF
ANTHONY VAN DYCK

M. KNOEDLER & COMPANY, INC.

14 EAST FIFTY-SEVENTH STREET

NEW YORK

1934



Ridder Antoni van Dyck. 5.

ANTHONY VAN DYCK

1599-1641

"VAN DYCK is not so widely known as Rembrandt in the capacity of original etcher. Both were most prolific painters, and Rembrandt almost equally prolific in etching. But with Van Dyck original etching was only a small phase of his activity, twenty-one etchings at the most forming his complete work in this field. Two of the twenty-one are subjects, the *Reed offered to Christ*, an original composition of Van Dyck, and *Titian and his Mistress*, after Titian. The rest are portraits, and the majority among the most masterly plates produced in the whole history of portrait etching. In fact, in spite of the limitations of his practice of the art, Van Dyck has no rival as an etcher of portrait except Rembrandt. And on the basis of the purest style and safest conventions of the art Van Dyck may even claim the precedence. I do not thereby mean that he was the greater master. He was a genius of wonderful brilliance, but never showed the same depth of inspiration as Rembrandt. Rembrandt's was unquestionably the deeper insight into human character. But the very power of his vision may in the end have militated against his success in portrait. . . . If Van Dyck sinned, even in these most perfect of his works, it was through his irrepressible inclination towards the embellishment of his subjects, a fault into which he fell chiefly in the days of his popularity at the English Court. But none of the etchings show the mannerisms, e.g., in detail such as the hands, which developed more insistently after Van Dyck's settlement in England, leading one to expect that they were for the most part the product of his activity in Antwerp between 1626 and 1632. Apart from this temptation to flattery, Van Dyck's etchings are faultless both

as portraits or prints, and full of compelling inspiration. They are as modern in their style today as they were at the time of their production, and have remained the standard and commanded the emulation of all that is greatest among recent portrait etching.”

A. M. HIND

“Les dix-huit portraits tracés par Van Dyck sont admirable. La physionomie des peintres, graveurs, sculpteurs ou amateurs amis de van Dyck, qu’il confie au métal, est saisie sur le vif; elle apparait vivante, expressive, sous son angle le plus favorable. Assurément jamais peintre n’a mieux compris ni plus habilement traduit l’esprit de son modèle, n’a imprimé sur un visage, en traits plus éloquents, avec une simplicité de moyens plus grande, une personnalité, un caractère individuel.”

GEORGES DUPLESSIS

“The most striking quality of the plates before us is their originality. In painting Van Dyck owes a debt at one time to Rubens, and at another to Correggio, Titian, or to Paul Veronese, but in etching he owes nothing to anybody. He invented the freely-etched portrait, and left a tradition which still influences this branch of Art.”

FRANK NEWBOLT

“No true critic can be indifferent to Van Dyck. He is one of the great princes of the art, a royal master who is to be spoken of only with the most profound respect. He had all the great qualities; he had perfect freedom and exquisite refinement; he used the needle with admirable ease and force, and his masterly force was restrained and tempered with a cultivated severity. . . . His aims were few, his choice of means instinctively wise and right, his command of them absolute, his success complete.”

P. G. HAMERTON

Note on the Collections of which these proofs once formed a part.

SIR PETER LELY

1618-1680

Sale: 1688, April 11-18

London: Under the direction of Sonnius, Lankrink & Thompson

PETER LELY came to England in 1641, in the suite of William of Orange, upon the occasion of the marriage of that prince to Mary, the young daughter of King Charles I. Lely came under the influence of Van Dyck, and upon Van Dyck's death became the king's favorite painter; and, after the death of that monarch enjoyed a like position under Cromwell. Charles II heaped honors upon him and knighted him in 1679.

From Van Dyck's widow Lely purchased paintings, drawings, &c, and profited also greatly by the dispersal of the two finest collections in England—those of the Earl of Arundel and Charles I. On Lely's death his executor Roger North arranged a series of auction sales. He thus describes his method of arranging and authenticating the drawings and prints:

"I got a stamp, *P. L.*, and with a little printing ink, I stamped every individual paper, and not only that, but having digested them into books and parcels, such as we called portfolios, and marked the portfolios alphabetically AA, AB, &c, then Aa, Ab, &c, then Ca, Cb, Cc, &c., so consuming four alphabets, I marked on every cartoon and drawing the letter of the book, and number of the paper in that book, so that if they had been all shuffled together, I could have separated them again into perfect order as at first: and then I made lists of each book, and described every print and drawing, with its mark and number, the particulars of all which were near ten thousand."

PROSPER HENRY LANKRINK

1628-1692

Sales: 1693, May 8th; 1694, February 22nd
London. "At the Golden Triangle, in Long Acre"

PROSPER HENRY LANKRINK, son of a Netherland soldier of fortune who died at Antwerp, studied, as a painter, in the Academy of that city, and later visited Italy, where he studied landscape, the works of the old masters, and spent much time in the studios of the leading contemporary painters. Inheriting some money from his mother, he went to England and there found rich and appreciative patrons. He excelled in landscape and Peter Lely (who, after the death of Van Dyck, had become the favorite painter) employed him to paint the backgrounds to his portraits. Lely was at this period assembling his superb collection of drawings, and Lankrink, who had deeply studied the works of the Italian masters, was inspired, by Lely's example, to also collect. At the death of Lely, Lankrink purchased at the Lely sale many works of art of the finest quality, as he previously had done at the sales of the Earl of Arundel and Charles I. Lankrink's taste was exquisite, he was very popular in the highest society, and was page of honor to King Charles II, in the gaities of whose court he took an active part. In the *London Gazette* one finds this announcement of the first Lankrink sale.

"The sale of Lanckrinck's most curious and vast collection of drawings and Prints will begin on the 8th day of May, at 3 after Noon, at the House of the Deceased, at the Golden Triangle in the Piazza's in Covent Gardens."

It would appear, therefore, that the proofs catalogued and now exhibited are the actual impressions selected by Van Dyck for himself, since the "First States" were never published or offered for sale in the "Iconography."



John Breughel

PIETER BREUGHEL, THE YOUNGER

WIBIRAL 2

DUTUIT 2

FIRST STATE

"Extrêmement rare"

WIBIRAL

Watermark: Shield with fleur-de-lys and letters S. I. and letters W. R.
below. (Wibiral figure 7)

"The portrait of *Pieter Breughel* well represents the Flemish master, with its massive characterization, economy of line, and virile drawing."

W. P. ROBINS

Born at Brussels in 1565. Died at Antwerp about 1637. Known as "Hollen Breughel" (Hell Breughel) from the frightful and eccentric subjects he painted. As a painter he is inferior to his father "Boeren Breughel" (Peasant Breughel).

Collection: P. H. LANKRINK



Peter Breughel

ANTHONY CORNELISSEN

WIBIRAL 3

DUTUIT 17

SECOND STATE

THIRD STATE

“Extrêmement rare”

“Très rare”

Watermark: Crowned shield with fleur-de-lys, and letters V. M.
(Wibiral figure 6a)

“The First State is so rare that there are known of it two or three proofs only. There is a counterproof in the Albertina, Vienna. The Second State, finished by Vorsterman, before letters, is of the very greatest rarity.”

EUGÈNE DUTUIT

The plate was elaborated in etching and engraving, in the Second State, by Lucas Vorsterman. On an impression before letters, in the British Museum, the manuscript inscription is *Ant. van Dyck pinxit. L. Vorsterman sculp.*

Art Amateur. Born at Antwerp 1565. Died 1639.

Collection: SIR PETER LELY



ANTONIUS CORNELISSEN

PL

Ant. van Dyck pinxit.

Marb. vanden Ende excudit. Cui privilegio.

ANTHONY VAN DYCK

WIBIRAL 4

DUTUIT 3

FIRST STATE

“De la dernière rareté”

“Extrêmement rare”

WIBIRAL

DUTUIT

Watermark: Shield with fleur-de-lys and letters S. I. and letters W. R.
below (Wibiral figure 7)

“The presentation of the head approaches perfection, and carries the analytical method to its farthest possible point; of its kind, there is no finer etching known.” FRANK NEWBOLT

Collection: SIR PETER LELY

SECOND STATE

“Extrêmement rare”

“Très rare”

WIBIRAL

DUTUIT

Watermark: Fool's bauble

The plate finished in line engraving by Jacob Neefs. Pedestal and inscription added; date 1645, and name of Gillis Hendricx as publisher.

Collection: SIR PETER LELY



Räder Anton von Eyck. 5.

DESIDERIUS ERASMUS

WIBIRAL 5

DUTUIT 4

FIRST STATE

“Extrêmement rare”

“Très rare”

WIBIRAL

DUTUIT

Watermark: Shield with fleur-de-lys and letters S. I. and letters W. R.
below (Wibiral figure 7)

“Il faut tout d’abord citer le portrait d’Erasme, qui est à peine connu et qui n’a jamais été achevé ni par Van Dyck ni par aucun autre. La morsure en a été malheureuse et toute une partie est couverte de points résultant de la crevure du vernis. Malgré cela, c’est merveille de dessin et de fidélité; jamais personne n’a si bien rendu le dessin précis et serré d’Holbein.”

PAUL CHÉRON, GAZETTE DES BEAUX ARTS, SEPTEMBER, 1875

DESIDERIUS ERASMUS, the most celebrated of the humanists north of the Alps, and in certain ways a pioneer of the Reformation, was born at Rotterdam about the year 1467, and died at Basel on July 12, 1536.

Collection: SIR PETER LELY



Erasmus de Rotterdam

FRANZ FRANCK (OR FRANCHEN) THE YOUNGER

WIBIRAL 6

DUTUIT 5

SECOND STATE

“Extrêmement rare”

“Très rare”

WIBIRAL

DUTUIT

Watermark: Shield with fleur-de-lys and letters S. I. and letters W. R.
below (Wibiral figure 7)

Of the First State there is an impression (unique?) in the collection of the Duke of Devonshire, on which Van Dyck has drawn, in pencil, the background.

Born at Antwerp 1580. Died 1642. His paintings represent scenes from the Bible, mythology, allegories, balls, masquerades, festivities, and landscapes with figures of a small size. He was superior in design, coloring and expression to his brothers Ambrosius and Hieronymus, and even to his father.

Collection: SIR PETER LELY



PHILIPPE, BARON LE ROY

WIBIRAL PAGE 69. C

DUTUIT 6

FIRST STATE

“De la dernière rareté”

“Très rare”

WIBIRAL

DUTUIT

Watermark: Shield with fleur-de-lys and letters S. I. and letters W. R.
below (Wibiral figure 7)

“Except for the blot over the shoulder, which is due to an imperfection in the ground, and was easily removed by scraping the copper, this etching may be described as perfect in every detail. . . . What strikes us most about it is the ease and certainty with which the etcher has fixed the pensive expression of his aristocratic sitter, the size and position of the head, and the astonishing technical skill shown.”

FRANK NEWBOLT

Seigneur de Ravels, President of the Council of Finance of Brabant. He was a great patron of art, and a personal friend of Van Dyck.

Collection: SIR PETER LELY



Philippe Le Roy.

JOSSE DE MOMPER

WIBIRAL 7

DUTUIT 7

FIRST STATE

“Extrêmement rare”

“Très rare”

WIBIRAL

DUTUIT

Watermark: Shield with fleur-de-lys and letters S. I. and letters W. R.
below (Wibiral figure 7)

Born at Amsterdam 1564. Died 1634. Landscape and marine painter. Pictures by him are to be found in the galleries of Dresden, Madrid, Amsterdam, Bruges, Berlin, Copenhagen and Leningrad.

Collection: SIR PETER LELY



Jos. de Mompes.

ADAM VAN NOORT

WIBIRAL 8

DUTUIT 8

THIRD STATE

“Extrêmement rare”

“Rare”

WIBIRAL

DUTUIT

Watermark: Shield with fleur-de-lys and letters S. I. and letters W. R.
below (Wibiral figure 7)

The British Museum possesses an impression (cut) of the First State, before the wall, and a Second State (also cut) which was unknown to Weber, and first described by M. Georges Duplessis.

Born at Antwerp 1557. Died 1641. He was the teacher of Rubens and Jordaens, the last-named having married Van Noort's daughter. He had a genius for color only second to that of Rubens. Doubtless many of his paintings pass under the names of his various pupils.

Collection: SIR PETER LELY



Adam van Oort. S

PAUL PONTIUS

WIBIRAL 9

DUTUIT 9

SECOND STATE

“De la dernière rareté”

WIBIRAL

Watermark: Shield with fleur-de-lys and letters S. I. and letters W. R.
below (Wibiral figure 7)

Of the First State, before the background was shaded, three impressions only are known; those in the British Museum (Chambers Hall Collection); in Dresden and in Vienna.

Born at Antwerp 1596. Died 1658. He was instructed in the art of engraving by Lucas Vorsterman, but improved his designs on the advice and friendship of Rubens, from whose works he engraved many admirable plates. He was not less successful in the fine portraits he engraved after Van Dyck, in which he seems to have adapted his style to the particular character of the person represented. His plates are engraved in a clear, bold manner and will ever be esteemed among the ablest productions of Flemish Art.

Collection: SIR PETER LELY



Raebus du Pont P

JAN SNELLINX

WIBIRAL IO

DUTUIT IO

FIRST STATE

“Extrêmement rare”

“Très rare”

WIBIRAL

DUTUIT

Watermark: Shield with fleur-de-lys and letters S. I. and letters W. R.
below (Wibiral figure 7)

“One of the most genial of all Vandyke’s portraits, and technically one of the finest. The countenance beams with good humor, and the etching is luminous and lively.”

P. G. HAMERTON

Born at Mechlin in 1544. Died at Antwerp 1638. Lived at Antwerp, where he was much employed, and was appointed court painter to Albert and Isabella, the governors of the Netherlands. The talents of Snellinx were appreciated by Van Dyck, who painted and etched his portrait among the distinguished artists of his time.

Collection: SIR PETER LELY



Hans Snellinckx . . S.

FRANS SNYDERS

WIBIRAL II

DUTUIT II

FIRST STATE

"Cette admirable pièce est une des plus rare de l'oeuvre de Van Dyck"

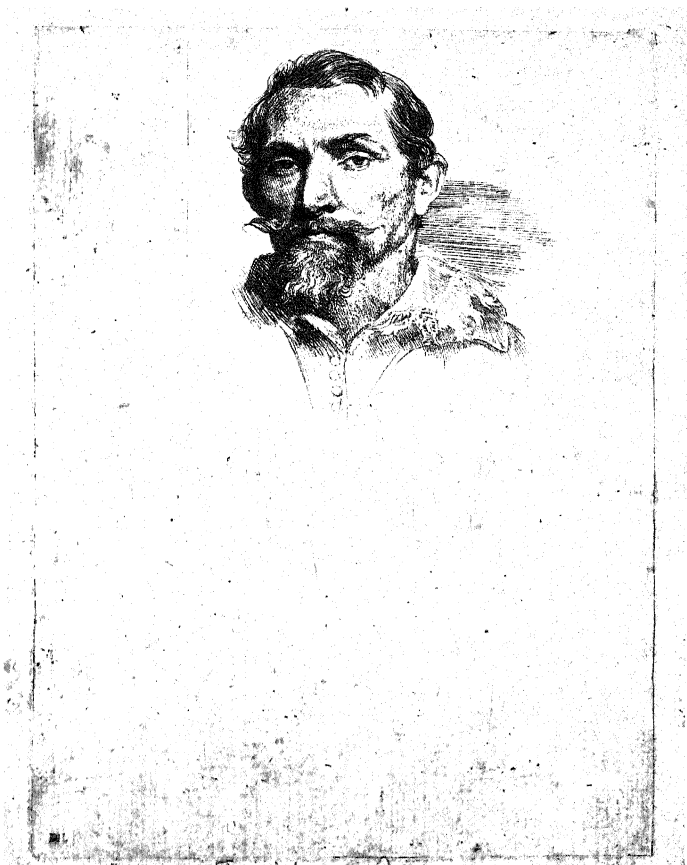
WIBIRAL

"Très rare" DUTUIT

Small portion of watermark, unknown to Wibiral

Born at Antwerp in 1579. Died at Antwerp 1657. He received his first instruction from Hendrick van Balen and Pieter Breughel. He painted animals and hunts with surprising fire and spirit. His talents excited the admiration of Rubens, who frequently intrusted to Snyders the painting of animals, fruit, etc., in his pictures, and in turn, Rubens and Jordaens occasionally painted the figures in Snyders' pictures of kitchens and larders stored with game, fish, fruit, vegetables, etc. Van Dyck painted Snyders' portrait more than once, and his etching is one of the very finest in the "Iconography."

Collection: P. H. LANKRINK



JUSTUS SUTTERMANS

WIBIRAL 12

DUTUIT 12

FIRST STATE

“De la dernière rareté”

“Très rare”

WIBIRAL

DUTUIT

Watermark: Shield with fleur-de-lys and letters S. I. and letters W. R.
below (Wibiral figure 7)

“There is much nobility in the well-set, intelligent head; but the wonder of execution in this portrait is the costume, especially on Suttermans’ left shoulder, where the lightness of the lace collar contrasts with the firm and elaborate drawing of the gatherings of the cloth. Observe the good sketching of the right hand, and the way in which the finish of the left shoulder passes gradually into free and loose indication below the waist.”

P. G. HAMERTON

Born at Antwerp in 1597. Died at Florence in 1681. Pupil of Willem de Vos in Antwerp, and of François Pourbus, the second, in Paris. Suttermans painted history and portraits, and in the latter was little inferior to Van Dyck. When Van Dyck visited Florence, he expressed the greatest admiration of the works of Suttermans, painted his portrait, and later etched it for the “Iconography.”

Collection: SIR PETER LELY



Jos. Silermans. S

ANTHONY TRIEST

WIBIRAL 13

DUTUIT 22

SECOND STATE

THIRD STATE

“Extrêmement rare”

“Très rare”

WIBIRAL

DUTUIT

Watermark: Crowned shield with fleur-de-lys and letters S. I. and letters W. R. below (Wibiral figure 7)

Of the First State, before the plate was elaborated in engraving by Pieter de Jode, the younger, one impression only (a counterproof retouched) is known. It is in the collection of the Duke of Devonshire. The British Museum possesses a proof (Dutuit Second State) before the plate was reduced in size, before letters, before the name of the engraver, Pieter de Jode, the younger.

Bishop of Ghent. Born at the castle of Anweghem near Oudenarde in 1576; died 1657.

Collection: SIR PETER LELY



FERILL^{VS} ET RE^{VS} DNVS D. ANTONIVS TRIEST EPISCOPVS GANDAVENSIS
 TOPAIRHA DOMINY. S^{NI} RAYONIS COMES EVERGHEMIENSIS ET REGLE MA^{TI}
 A. CONSILIO STATVS ETC.

Ant^h van Eyck pinxit

ma^{ti} yonden orden excedit cum priuilegijs

LUCAS VORSTERMAN

WIBIRAL 14

DUTUIT 13

FIRST STATE

“De la dernière rareté”

“Très rare”

WIBIRAL

DUTUIT

Watermark: Shield with fleur-de-lys, letters S. I. and letters
W. R. below (Wibiral figure 7)

“The execution of the portrait itself, including the drapery, is quite magnificent, . . . the hair is very fine and beautiful and there are some remarkably fine darks in the drapery, especially to the left side.”

P. G. HAMERTON

“On regard cette pièce comme le chef d'oeuvre des eaux-fortes de Van Dyck.”

FR. WIBIRAL

Born at Antwerp in 1580. Died about 1675. He first studied painting in the school of Rubens, but was advised by his teacher to devote himself entirely to engraving. Few painters have had the satisfaction of seeing their works so well translated as Rubens by Vorsterman, who worked immediately under the painter's direction and had the benefit of his advice. Vorsterman visited England about 1623 and remained there for eight years being employed by King Charles I and the Earl of Arundel.

Collection: P. H. LANKRINK



PHL

L. Volckman

WILLEM DE VOS

WIBIRAL 15

DUTUIT 14

SECOND STATE

"Extrêmement rare" WIBIRAL

Watermark: Shield with fleur-de-lys and letters S. I. and letters W. R.
below (Wibiral figure 7)

Of the First State before the background three impressions only are known: two are in the British Museum (one from the Chambers Hall Collection, cut and damaged, the other touched in sepia wash). The third is in Vienna.

Son of Pieter de Vos, the younger, and nephew and scholar of Marten de Vos. He was born probably at Antwerp, and in 1593 entered the Guild of St. Luke, of which he became Dean in 1600. His portrait was painted and etched by Van Dyck among those of the distinguished artists of his time.

Collection: SIR PETER LELY



PAUL DE VOS

WIBIRAL 16

DUTUIT 15

FIRST STATE

“De la dernière rareté”

“Très rare”

WIBIRAL

DUTUIT

Watermark: Double eagle, but not completely seen
(Probably Wibiral figure 11)

Born at Hulst about 1600. Died in 1654. Brother of Cornelis de Vos. From the subjects and style of his pictures, it is probable that he was a disciple of Frans Snyders. He painted animals and hunting scenes with great ability, and his works are accounted little inferior to those of that distinguished artist.

Collection: SIR PETER LELY



JAN DE W AEL

WIBIRAL 17

DUTUIT 16

SECOND STATE

“De la dernière rareté”

“Très rare”

WIBIRAL

DUTUIT

Watermark: Shield with fleur-de-lys and letters S. I. and letters W. R.
below (Wibiral figure 7)

First State according to Dutuit and Wibiral. Since the publication of their catalogues an impression before the background has been found. It is unique, and is now in the collection of Baron Edmond de Rothschild, Paris.

Born at Antwerp in 1557. Died in Antwerp in 1633. Pupil of Frans Francken the elder. He painted historical subjects in the style of his master, and acquired sufficient celebrity to be received a member of the Academy in his native city. His pictures are very rare. Van Dyck painted and etched his portrait.

Collection: SIR PETER LELY



JAN WAVERIUS

WIBIRAL 18

DUTUIT 23

THIRD STATE

“Extrêmement rare”

“Très rare”

WIBIRAL

DUTUIT

Watermark: Shield with fleur-de-lys and letters S. I. and letters
W. R. below (Wibiral figure 7)

Two impressions only are known in the First State. One is in the collection of the Duke of Devonshire; the other in that of Baron Edmond de Rothschild. Of the Second State two proofs only are known. One is in the British Museum; the other (retouched in white and bistre) is in Amsterdam. The subject was completed in engraving by Paul Pontius.

Born at Antwerp 1575. Died 1635.

Collection: SIR PETER LELY



D. IOANNES WAVERIVS EQVES Regi Catholico a Confilijs

Ant. van Dyck pinxit

Mart. vanden Enden excudit Cum privilegio

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